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STYLISTIC DEVICES OF SEMASIOLOGICAL LEVEL IN WILLIAM GOLDING'S «LORD OF THE FLIES»

In the article the notion of syntagmatic semasiology is revealed. The classification and types of different semantic stylistic devices is given. The usage of various stylistic devices in the novel «Lord of the Flies» by William Golding is also demonstrated and analyzed in the article.

Key words: *stylistic devices, semasiology, figures of identity, figures of inequality, figures of contrast, novel.*

Semasiology is a branch of linguistics dealing with the meaning of language units of different levels. The subject of stylistics is not the basic meanings of linguistic units, but their additional ones. Therefore, many scholars define stylistic semasiology as a study of the expressive potential of word meaning realized through «renaming». Our article is dedicated to studying different types of stylistic devices of the English language and to investigating their usage in «Lord of the Flies» by William Golding.

The relevance of the problem lies in the fact that the analysis of the principles of choice and usage of different semantic language media in the texts of the belles-lettres style can help us better understand the hidden meaning of the work and the author's intention of usage of these elements. Stylistic semasiology has always attracted the attention of different scientists, such as I. R. Galperin, V. V. Gurevich, Y. M. Screebnev, R. W. Bailey, Sh. Baker, R. Bradford, P. Simpson and many other. However, the usage of different stylistic devices of semasiological level in the novel «Lord of the Flies» by William Golding has not yet been thoroughly investigated.

The purpose of the article is to analyze various types of figures of co-occurrence in stylistic semasiology and their usage in William Golding's «Lord of the Flies». In order to achieve this purpose we should study the notion and classification of syntagmatic semasiological units and investigate the usage of the semantic stylistic devices in the novel «Lord of the Flies» by William Golding.

Syntagmatic semasiology (or semasiology of sequences) «deals with stylistic functions of relationships of names in texts» [2, p. 143]. It studies types of linear arrangement of meaning: it singles out, classifies and describes figures of co-occurrence. Figures of co-occurrence are a set of stylistically meaningful ways of combining lexical units of one level into a syntagmatic sequence.

Some scholars believe that a fundamental basis of the whole system of tropes may be epithet as any trope can be transformed into it. J. A. Cuddon defines epithet as «an adjective or phrase expressing some quality or attribute which is characteristic of a person or a thing» [6, p. 248]. Actually, it is a stylistic device based on the interaction of logical and emotive meanings of the word, which expresses the individual, evaluative or emotionally coloured attitude of the author towards the object described by emphasizing its certain feature. Epithets are widely used in the novel «Lord of the Flies» to create a certain impact on readers, to help them better visualize the objects and phenomena described, imagine them and evaluate them in the way the author did it. They are used in the novel to characterize some natural and inanimate objects and phenomena as well as the heroes of the novel.

e.g.: «Inside was *peacock water, rocks and weeds* showing as in an aquarium; outside was the dark blue of the sea» [7, p. 38].

«The fair boy was peering at the reef through *screwed-up eyes*» [7, p. 7].

The base of stylistic devices of semasiology is the interrelation of semantic units. It is unique in any text. However, Y. M. Screbnev distinguishes three main types of semantic relationships: identical, different and opposite. In the first case linguistic units co-occurring in the text either have the same meanings or are used as names of the same object. In the second type the correlative linguistic units are perceived as denoting different objects. When two correlative units are semantically polar and one unit excludes the other we deal with opposite meanings [2, p. 143–144]. Accordingly, the three types of semantic interrelations are matched by three groups of stylistic figures: figures of identity, figures of inequality and figures of contrast.

Figures of identity are characterized by the combination in context of close or synonymous units referring to the same object or phenomenon. They include simile, synonyms-substitutors and synonyms-verifiers. Figures of identity constitute the group of the most frequently used stylistic devices in «Lord of the Flies» by William Golding. Simile is especially popular in the novel.

Simile (also called imaginative or literary comparison) is «an explicit statement or partial identity of two objects» [2, p. 145]. It consists in likening of one object (the tenor) to another object (the vehicle) on the basis of some common feature or characteristic (the ground). The main aim of using simile in William Golding's novel «Lord of the Flies» is creating an imaginative comparison.

e.g.: «The fat boy lowered himself over the terrace and sat down carefully, *using the edge as a seat*» [7, p. 11].

Similes are often used in the novel to describe the characters and their actions and emotions. A large number of similes is used in «Lord of the Flies» to describe some places, natural phenomena and inanimate objects.

e.g.: «The two boys, bullet-headed and *with hair like tow*, flung themselves down and *lay grinning and panting at Ralph like dogs*» [7, p. 23].

«One *patch* touched a tree trunk and *scrambled up like a bright squirrel*» [7, p. 60].

We have also found that the ground of likening one object to another in the novel are expressed both explicitly and implicitly.

e.g.: «The crowd was *as silent as death*» [7, p. 64].

At midday the illusions merged into the sky and there the *sun gazed down like an angry eye*» [7, p. 82].

William Golding used different simile markers in his novel. The most frequently used one is the conjunction 'like': e.g.: «*Ralph launched himself like a cat*; stabbed, snarling, with the spear, and the savage doubled up» [7, p. 280]. Among other simile markers frequently used

in the novel are 'as' and 'as ... as': e.g.: «Ralph stood now, one hand against an enormous red block, *a block large as a mill wheel* that had been split off and hung, tottering» [7, p. 153]; «The tide was low and here was *a strip of weed-strewn beach that was almost as firm as a road*» [7, p. 33]. Such simile markers as 'as if' and 'as though' are rarely used in «Lord of the Flies»: e.g.: «*As if released from class*, the choir boys stood up, chattered, piled their black cloaks on the grass» [7, p. 30]; «By now, Ralph had no self-consciousness in public thinking but would *treat the day's decisions as though he were playing chess*» [7, p. 168].

Among other figures of identity there are synonyms-substitutors and synonyms-verifiers. Synonyms-substitutors «are words which are used for naming the already mentioned object and which give additional characteristics of it in any other aspect» [3, p. 189]. Frequently synonyms are used to avoid the monotonousness of speech, as excessive repetition of the same word makes the style poor. Sometimes it is not synonyms that replace one another, but words or phrases with essentially different meanings, which can be regarded as 'situational' synonyms. In «Lord of the Flies» synonyms-substitutors are used for the purpose of avoiding repetition and for giving some additional characteristics of one and the same object. In the following example we can see that the conch (a big shell) is compared with a trumpet (a brass musical instrument that produces loud sounds).

e.g.: ««Him with *the shell*.»

«Ralph! Ralph!»

«Let him be chief with *the trumpet-thing*» [7, p. 29].

We have also noticed the examples of using synonyms-verifiers by the author. Synonyms-verifiers are words which are used in order to give a full description of the subject because each synonym expresses an additional meaning [3, p. 191]. The aim of using this stylistic device is giving a full and vivid description of something. The combination of all the synonyms gives a reader fuller expression of the object.

e.g.: «The only sound that reached them now through the heat of the morning was *the long, grinding roar* of the breakers on the reef» [7, p. 16].

Figures of inequality are figures based on the relations between meanings of words and word-combinations which differ in their emotive or logical importance. They include figures whose essence lies in the actualization of the emotional saturation of the utterance (climax and anticlimax) and figures based on semantic ambiguity of words or expressions (pun and zeugma). Figures of contrast, in turn, are characterized by the combination in context of two or more words or word-groups with opposite meanings. These meanings are either objectively opposite or are interpreted as such by the speaker. They include antithesis and oxymoron.

However, we should mention that these two types of semantic stylistic devices are not so widely used in «Lord of the Flies» by William Golding.

Climax (or gradation) is a structure in which every successive word, phrase, or sentence is emotionally stronger or logically more important than the preceding one. The first element in this structure «is the weakest one and the subsequent elements gradually increase in strength» [2, p. 155]. It is used in the novel to emphasize and intensify something. In the following example it creates some tense atmosphere and intensifies the quickness of the actions described.

e.g.: «*The great rock loitered, poised on one toe, decided not to return, moved through the air, fell, struck, turned over, leapt droning through the air and smashed a deep hole in the canopy of the forest*» [7, p. 37].

Anticlimax is rarely used in «Lord of the Flies». According to J. A. Cuddon, it is «a sentence in which the last part expresses something lower than the first» [6, p. 41]. Its purpose is to show sudden emotional or logical decline of the importance of something. In the following example we may observe a sudden change from the awful and frightening things

that happened on the island to complete silence and calmness: e.g.: «Echoes and birds flew, white and pink dust floated, *the forest further down shook as with the passage of an enraged monster: and then the island was still*» [7, p. 37].

So, William Golding used climax and anticlimax in his novel «Lord of the Flies» to create a certain impact on a reader and to intensify some episodes. However, we have not managed to find examples of using pun, zeugma and oxymoron in the text.

Nevertheless, we can still find some cases of usage of antithesis by the author. Antithesis is the expression of opposing or contrasting ideas laid out in a parallel structure. Antithesis may be realized in different syntactic constructions: beginning with a simple extended sentence and up to a paragraph [3, p. 193]. In William Golding's «Lord of the Flies» it helps to achieve a contrasting effect, to express the contrasting ideas more emphatically and sometimes to create some ironic effect.

e.g.: «He hovered between the *two courses of apology or further insult*» [7, p. 32].

To conclude, it should be mentioned that syntagmatic semasiology investigates stylistic functions of relationships of names in texts. Different stylistic devices of semasiological level are used in the novel «Lord of the Flies» by William Golding. There is a wide usage of diverse epithets in the novel. Figures of identity that include simile, synonyms-substitutors and synonyms-verifiers are widely used by the author. Especially popular is simile. It is the most frequently used in the novel stylistic device. Figures of inequality and contrast are rarely used in «Lord of the Flies». Moreover, we have not managed to find the cases of the usage of pun, zeugma and oxymoron in the text. However, climax, anticlimax and antithesis are still used by William Golding in «Lord of the Flies». In general, different kinds of semantic stylistic devices are used in the novel to intensify or emphasize something, to give additional characteristics of heroes, objects and places, to create vivid images of the described things and better visualize them.

The prospect of further investigations may include the study of semantic expressive means and other levels of linguo-stylistic peculiarities of the William Golding's novel «Lord of the Flies» or the analysis of stylistic semasiological peculiarities of other works by William Golding or other writes for comparison.

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The Lord of the Flies is a literal translation of Bezelezebub, the embodiment of evil, destruction, corruption, and savagery. In the book, that is everything the pig's head represents. Archetype. I think Golding does use verisimilitude in Lord of the Flies because it realistically portrays how humans behave in an anarchical, survivalist society. Allusion. when an author directly or indirectly references another piece of literature or art. Can be biblical, mythological, or literary, among others. Example from the text: Simon is an allusion to Jesus because of the similarities in their life events and personality. Both are kind and loving to the littluns, both are somewhat shunned by the "powerful", and both are killed while trying to spread the truth. Dramatic Irony. This study guide and infographic for William Golding's Lord of the Flies offer summary and analysis on themes, symbols, and other literary devices found in the text. Explore Course Hero's library of literature materials, including documents and Q&A pairs. Bibliography. Course Hero. "Lord of the Flies Study Guide." Course Hero. 15 Sep. 2016. Web. 27 May 2021. . In text. (Course Hero). APA. William Golding; Lord of the Flies; Symbolism; Deserted island. Ma, D. N. (2015). William Golding and Lord of the Flies. English. Language Teaching. youth; they were the Catcher in the Rye by J. D. Salinger, an American author, and Golding's Lord of the Flies. It is interesting to compare the themes of the two books.